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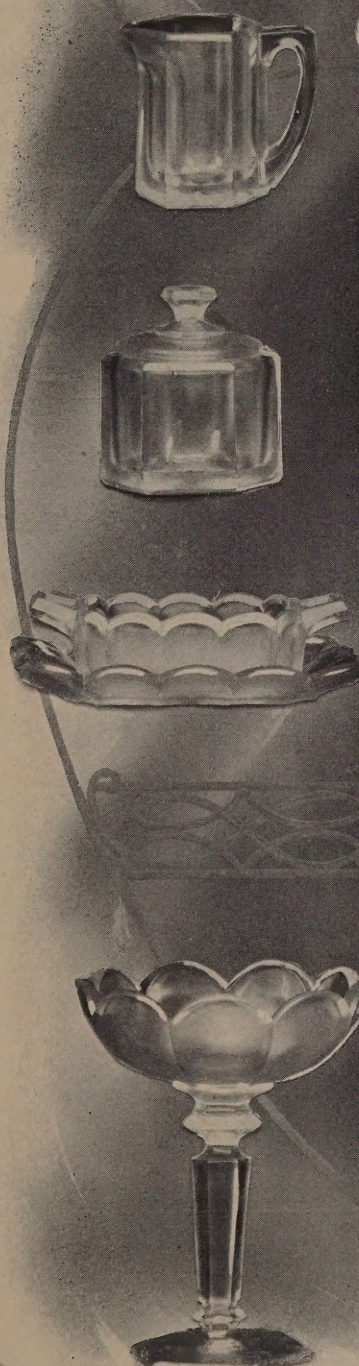
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 Chicago, Ira A. Jones Co., 38 Lake St.
 Detroit, J. Wade Bailey, 242 Griswold St.
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This Nine-Inch

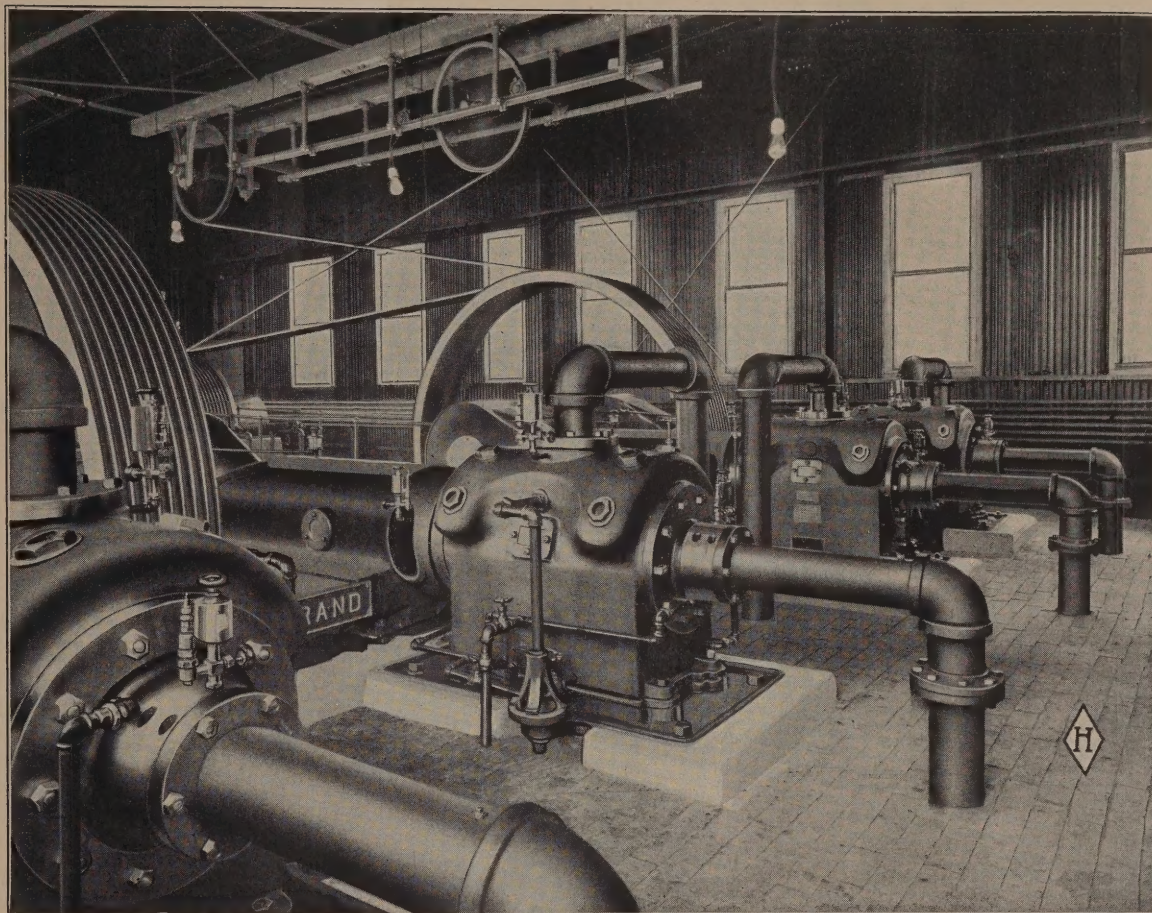
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POTTERY & GLASS

VOLUME V, No. 4.

NEW YORK, OCTOBER, 1910.

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25 cents per copy.

THE LAMP—A DECORATIVE UTILITY

Its Evolution and Some of the Styles Now in Vogue

THROUGH all ages from the earliest days to the present time lamps have held, probably, the chief place among articles of ordinary home decoration. Light—light—light! has been the cry of every race of every period. Man could do without the hundred and one things he was accustomed to have around him, either as luxuries or sometimes as seeming necessities, but he could not do without light.

When fire first came to the earth, which, if we are pleased to believe the old mythological tale, was surreptitiously brought down from Heaven by the wayward Prometheus, man adapted its spark to a variety of purposes and carried it from place to place to act as a luminant for his needs at night.

At first he burned oil made from the fat of the animals he killed, and his wick was sedge grass twisted and plated into a tight cord. His "lamp" was a hollowed-out stone or a tree branch scraped deep enough to hold the oil.

As he grew more enlightened, however, he fashioned his lamp out of clay from the river bottom and shaped it with a handle. Then, later, when he found out how to bake and fire his clay he moulded figures and designs on his lamps and was so pleased with them that he hung them in his home during the day for decorations. Sometimes he would have one large lamp to rest permanently on a stone in the middle of his dwelling around which his family and friends would gather at night.

Early Etruscan lamps of this character are found frequently in many of the old Roman and Grecian ruins, and there is hardly a museum that does not

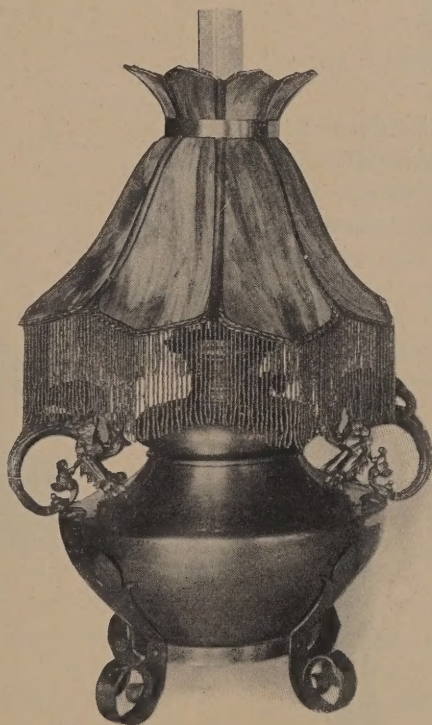
possess many of them in its collection of old lamps.

But they did not last long, these crude lamps made out of stone and clay, for the age of bronze soon set in and man then made his lamps out of that composite metal. They became more elaborate in design, more portentous in style, and were made in a larger variety

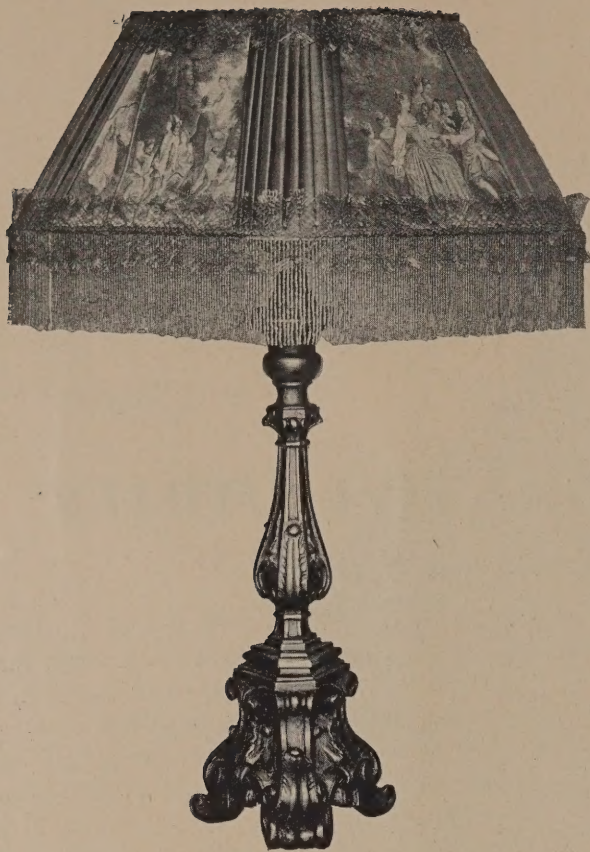
of shapes. In the hands of the Romans and the Greeks they quickly assumed the form of standing lamps fixed on extremely decorative pedestals, or of hanging lamps suspended from the ceiling by means of burnished chains. In the homes of the poorer classes various styles of wooden lamps were in use.

Through the first dozen centuries after the beginning of the Christian era, strange to say, hardly any change was made in the character of lamps. They were made out of different metals and in different styles and designs to be sure, but there was no radical change in their construction. No change was made in the illuminant, the oil, and lamps were still without chimnies. One thing is certain, though, they still occupied a high place as decorative objects in the home. They were necessities and always present, and recognizing this it was the endeavor of the manufacturers to make them as decorative a necessity as it was then possible.

It was very late in the centuries before chimnies came to be used, and then it only came about through accident. An artisan working in the shop of a Swiss chemist had occasion to warm a cylindrical bottle over one of the lamps of his day, and in doing so the bottom cracked and fell out. In his perturbation the young man dropped the remainder of the bottle and



A decorative lamp suited for general use



Carved wood lamp.—A. H. Notman & Co.

it fell easily and completely over the flame of the lamp. There was at once an appreciable difference in the flame, it burned brighter, did not smoke and remained free from the flicker of every breath of air. The ultimate result of this accident was the perfect and scientifically constructed chimney which graces our lamps of the present day.

From that time on, owing greatly to the discoveries

of illuminating gas and electricity, the development of the lamp has been extremely rapid, until now there is an almost endless line of illuminants of every conceivable design, shape and size on the market and of every price. There are lamps for the library, the sitting room, the hall, and lamps for the parlor and the bedroom, especially shaped and designed for the particular room they are to be used in. Some of them are very, very good and some of them are worthless.

A good lamp to be perfect in all ways must possess certain definite qualifications: it must be safe, it must be decorative and it must fulfill its primal object, that of giving light. So many lamps have been put on the



Electrolier with twelve-inch Venice shade.—The Pairpont Corporation



Cast brass candle sticks.—The William Durst Co., Inc.

market in past years of a purely "day-light" character—that is, their seeming function has been but to act as decorations during the day—that one is inclined to look askance, more or less, at the highly decorated lamp. This need not be, however, for although there are occasional "gaudy" lamps entirely useless as illuminants, all lamps must not be placed in the same category. The endeavor of the modern manufacturer has been to produce a lamp as useful as it is decorative, and it must be admitted that he has in a great measure succeeded. Many of the large stores making a specialty of lamps have a policy to show them only when they are lighted, for they claim that there are certain inherent beauties of a lamp that can only be brought out when it is lighted.

So much for the utilitarian value of the lamp; let us now look at its decorative side. There is no denying that the modern lamp is decorative, and of a good quality of decoration, too. They take their style from the prevailing vogue of house furnishings and interior

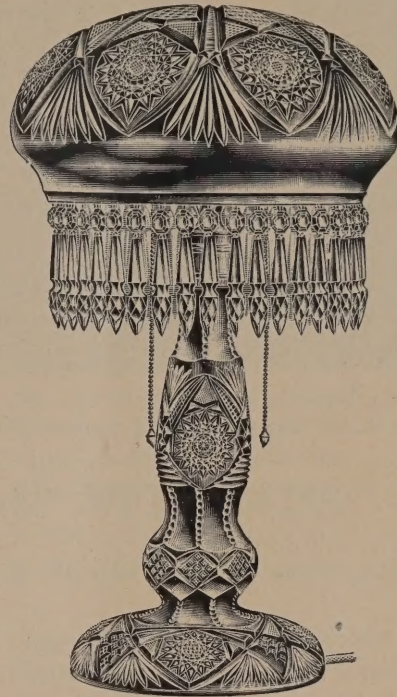
architecture, and vacillate between the simple and the ornate according to whether the demand comes from the country or the city.

Period lamps have always had a great demand and they always will just so long as period decoration holds the high hand among decorative styles that it does at present. Period lamps are, without doubt, the highest form of decorated lamp we have. Their reminiscent value, bringing to mind days gone past, and their simple lines and designs so different from the meaningless shapes of the modern day, impart to them a charm of beauty that cannot be computed in words. Take the Colonial design, for instance, with its exquisite grace and harmony of line, or the Renaissance lamp so singularly ornate and yet within the bounds of good taste, or the Elizabethan, or any of the early English styles of which there are many on the market, and examine into their decorative worth. One and all they are fitting to be held as the culminating products of the lamp makers' art and the acme of utilitarian decoration.

There are two other styles of lamps which just now are enjoying quite a run of popularity; they are the Mission or Arts and Crafts, and the orthodox Craftsman styles. The Mission style, as its name would indicate, is modeled after Mission furniture. It is extremely simple in line and generally monotone in color, although if it lean towards the Arts and Crafts school it will doubtless have some conventionally treated flower worked into the globe and into the oil reservoir if it be of the oil variety. The Craftsman style lamp is generally of brass, made to give the appearance of having been laboriously hammered out and put together. It is a most effective style to use in dens and such other rooms as are furnished in the

considerable favor. Their globes or shades are multi-colored and when light shines through, the result is pleasing and most effective.

Gas lamps and electric lamps are made up practi-



Electrolier, Estelle shade.—The Pairpont Corporation

cally in the same designs and styles in the hanging portables and torcheres varieties. Oil lamps are slightly different in shape but just as decorative. All three varieties have their own particular points of advantage.

Lamps in Japan

Light is gradually gaining ground in China. People are no longer satisfied with the old lamps and torches. In one part of the Celestial Empire there is, certainly a deal of natural gas, but this is used mostly for industrial purposes rather than for lighting purposes. Gas coal is very widespread in China, and could very easily be used for the preparation of coal-gas. However, a greater preference is now being shown for the electric light, and several arc lamps are now to be seen in Peking, which, as is already known, can now boast of an electric railway. The electric light is now finding its way into other townships, and is even penetrating into remote China. In places that are open to foreigners this progress can easily be accounted for, but it is not quite so easily accounted for in the case of such towns as Tschöngtu, the capital of the large and wealthy inland province of Sz'tschwan, where a company has recently been formed for providing the main streets with electric light. In the Yangtze port of Tschinkiang there is even a Chinese company providing electric light not only to the Chinese quarter, but also to the English district. For the past two years a few electric lamps have also been used at a town on the Yangtze, far in the interior, called Tschungking.



Electrolier with carved wood base.—The George C. Lynch Co.

severity and plainness called for in the by-laws of Modern Art.

Art glass lamps and stained glass lamps constitute another variety of illuminants that are meeting with

PERSONAL NOTES

J. P. WACHLET, representing the McKanna Cut Glass Co., is showing a splendid line of cut glass in New England and New York State. Mr. Wachlet finds business good and states that he will display at the Adams House, Boston, Mass., beginning October 20.

J. C. Jones has formed a connection with the Warwick China Company, Wheeling, W. Va.

S. E. Bryson, formerly connected with the Oliver China Company at Sebring, has left the employ of the Warwick China Company, of Wheeling, W. Va.

Graham & Zenger, glass importers, 40 Murray Street, New York, have dissolved partnership. Mr. Zenger retires, and Wm. P. Graham will hereafter carry on the business under the same style.

A. Gredelue, New York City, has started on his selling trip to the West. He will be gone about two months.

Louis F. Meyer, formerly with Scruggs, Vandervoort & Barney Dry Goods Co., St. Louis, and more recently with Lycett Stationers, Baltimore, is now connected with W. H. Plummer & Co., Twenty-third Street and Fifth Avenue, New York.

W. C. Hamilton, with the Strobel & Wilken Co., is West on his regular selling trip.

J. H. Heiman, who two years ago left the employ of A. A. Vantine & Co., New York, has associated himself with them again. He will cover his old New England territory as formerly.

J. Q. Adams is now buyer of china and housefurnishings for B. T. Casler Co., Little Falls, N. Y. He formerly held a similar position with W. Katz & Co., Gloversville, N. Y.

A. Hashagen has been engaged by Bawo & Dotter to look after the three factories which they own.

Harry Harris is now in charge of the decorating department of the Tritt China Co.'s plant at Niles, O. He was formerly in charge of the decorating department of the Smith-Phillips China Co., and more recently occupied a similar position with the Pope-Gosser Co., at Coshocton.

R. S. Hughes is now in charge of the offices of the Ceramic Importing Co., East Liverpool, O., having succeeded Fred. Dawson, who resigned because of ill health. Mr. Hughes was for many years in charge of the Western office of Palm Bros.

The East Liverpool China and Enamel Co., East Liverpool, Ohio, have appointed **L. Neudeck**, Michigan representative for their lines.

Thomas Gotham, with Gotham & Locket, East Liverpool, modelers, will shortly locate in California,

where he will handle several pottery lines of his own city, and will have his headquarters at Los Angeles.

W. I. Knouff will in the future handle the lines of the East Liverpool Potteries Co., East Liverpool, in Ohio and West Virginia, having his headquarters at Columbus. **W. C. Lewis** will represent the same firm in Cincinnati and vicinity.

G. Deier has succeeded **John A. Weiner** as designer and decorator with the Ionia Mfg. Co., Trenton, N. J.

E. F. Lewis is now representing **Edward C. Coles**, the general sales agent for **J. Morgan & Sons**, New York, in the Metropolitan district and New York state.

George Semler, the president of **Geo. Borgfeldt & Co.**, New York, recently returned from a trip abroad.

The hotel china department of **Gimbel Bros.**, New York, is now in charge of **A. C. Dormer**, who was formerly connected with **Higgins & Seiter**.

Frank E. Freeze, auditor for the United States Glass Co., Pittsburg, Pa., will in the future head the commercial department of the **Ripley Glass Co.** of the same city.

K. L. Wedgewood, the American representative of **Josiah Wedgewood & Sons**, England, has returned from England with a large line of new samples.

James W. Neil will in the future represent **A. R. Marryatt** in New York and vicinity.

Jos. Hurley will in the future represent **Louis Wolf & Co.**, Boston, Mass.

John Ball, who for many years was in charge of the decorating department of the **National China Co.**, East Liverpool, Ohio, has been appointed general manager for the same department of the **Salem China Co.**, Salem, Ohio.

John Ling, until recently with **B. Altman Co.**, New York, has assumed charge of the crockery and glassware department of **Gimbel Bros.**, New York.

A New Book

A new edition of "Economic Geology," by **Heinrich Ries**, Ph.D., of Cornell, has just been published. The new volume is completely revised to date, and will adequately fill the want of a clear, concise and thorough text-book for technical schools and colleges. The author has collected a vast amount of new facts which have been compiled in a very brief but comprehensive form, and the book will, no doubt, receive a large sale, as have other volumes and other titles by the same author. Copies may be secured from the office of Pottery and Glass on receipt of the price, \$5.00, plus postage.



Fig. 1. Typical Light Distribution Mirror through Reflector with 100-Watt Tungsten Lamp.



Fig. 2. Typical Light Distribution of Translucent Focusing Type Reflector with 100-Watt Tungsten Lamp.

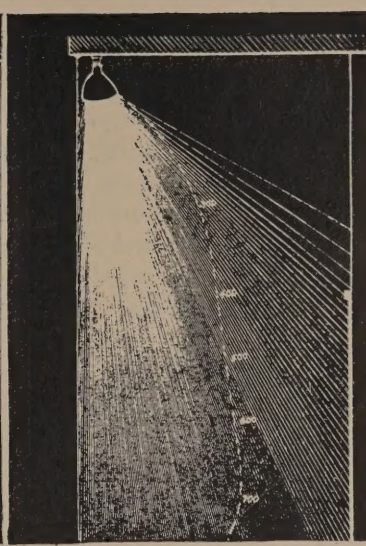


Fig. 3. Typical Light Distribution from Silver-plated Opaque Reflector with 100-Watt Tungsten Lamp.

LIGHTING THE SHOW WINDOW

Some of the reasons why the show window does not bring the results it should—A remedy suggested

THERE is more proportional waste in the illumination of show windows than in any other department of a store, says A. D. Curtis in *Illuminating Engineer*. If the same rate of loss occurred in the other departments it would mean quick bankruptcy to thousands of merchants. Cases where there is a 30 to 50 per cent. loss are very common, and in many instances there is more than this.

The losses in window lighting are chiefly due to:

1. Inefficiency of the reflecting surfaces of the reflectors used;
2. Poor design and improper shape of reflectors;
3. The use of reflectors ill suited to the purpose.

The tungsten lamp, as is well known, gives about three times the light for a given amount of current that is given by the old carbon filament lamp; and when used with reflectors of scientific design will illuminate the show window to the best advantage, from the standpoints both of effect and economy. In these days of constantly increasing operating expense in the conduct of business it will be interesting for the merchant to realize that in this department at least better results can be obtained, with a saving in operating cost.

In the show window no light should be exposed so as to be in the ordinary range of vision. The show window being primarily to attract the purchasers' attention to the goods displayed, rather than to the light, nothing should distract from this purpose.

A good way to blind a prospective customer so he cannot see the goods on display in the window is to put exposed lamps around the window borders, or suspend them from chandeliers, or so install them in the top of the window that his eye cannot escape them.

The light must come from in front of the goods in order to avoid shadows. If the lamps are placed

in the middle of the show window ceiling the front of goods displayed in the front of the window will be in darkness because of the shadows. Strange to say, many do not consider this. If the display is altogether on the bottom of the window, as in the case of a jewelry store, this shadow effect is hardly of any importance.

Carrying out this principle, that light must be thrown on the goods from the front of the window in order that passers-by may see no shadows on the goods, practically means that the lamps must be placed high up in the window next to the window pane, because there is no other place where they can be put to throw the light in the proper direction and keep the lamps out of the ordinary range of vision.

First of all, the lamps must be equipped with reflectors that will direct all the light generated into the windows instead of allowing it to escape into the street and over the top and ends of the window.

For example, in Fig. 1 is shown a cross section of a window seven feet deep, which is to be trimmed to a maximum height of 7 feet at the back. The lamps are 13 feet above the floor of the window, near the ceiling. The window in Fig. 1 is equipped with a trough reflector, now frequently used with tungsten lamps. This trough is effective in lighting windows only because of the large number of lamps which can be placed per front foot of window; in other words, the results are obtained at an extravagant cost for electricity. The reason for this is that a large per cent. of the light is not directed into the show window at all, but into the street and over the tops and ends of the window. Too much lighting of the sidewalk detracts from the lighting effect. The darker the sidewalk the brighter the window will appear to be lighted. While it is not desirable to have the sidewalk in darkness,

there need be no fear of this, because the reflection from the goods and the back of the window will light it sufficiently for all practical purposes without allowing any light to fall there directly from the lamps.

Fig. 2. shows a window of the same dimensions as Fig. 1, also equipped in an inefficient manner. In this case translucent reflectors are used. These reflectors allow considerable light to pass through the reflector, which is an excellent characteristic for some kinds of lighting, but is not at all adapted to a show window, where it is desired to concentrate all of the light possible on the goods below.

With the focussing prismatic or opal reflector used with a 100-watt tungsten lamp the maximum downward candle-power obtainable is less than 300, as indicated in Fig. 2. (The illumination in Fig. 2 was plotted from the published curve of the translucent re-



Two ancient Greek vases characteristic in shape and design

flector, usually used for this purpose.) This result, as compared with the results that can be obtained, as shown later, is due to the fact that so much light is allowed to escape through the reflector and in other directions than on the goods displayed.

Fig. 3 shows a window of the same dimensions as Figs. 1 and 2, but equipped with a reflector which was especially designed for lighting windows of this class.

The distribution of light from this reflector, as shown by tests, is substantially as indicated, and it will be seen that nearly all of the light is delivered on the goods displayed. Furthermore, because of the efficiency of the reflecting surface used, and because of the correct size and design of the reflector for this par-

ticular work, over 800 maximum downward candle-power is obtained, as against less than 300 with translucent reflectors using the same size lamps as in Fig. 2.

Of course, if the window has different dimensions from those shown in Figs. 1, 2 and 3, and the lamps are placed lower, a different reflector would be required; and for such purposes other reflectors have been designed. It is important to use the right reflector for the window. It is not enough to simply prevent the light from ever falling outside of the window space; the reflector must have an efficient reflecting surface, so as to efficiently direct into the window the light which would otherwise escape in other directions, and must also be accurately designed to so distribute the light within the window as to illuminate all the goods displayed at about the same intensity.

As before stated, the reflector must have a reflecting surface that will be permanent and efficient; that is, it must not only have the highest possible initial efficiency, but not tarnish or blacken under the action of time and the heat of the lamps. Bright metal, such as tin or aluminium, and white enameled paint or opal surfaces have also been used for reflectors, but cannot compare in efficiency with pure silver plating, and, furthermore, white surfaces give a diffuse reflection, and therefore cannot concentrate the rays in a particular direction.

The number of lamps per front foot of window, or the watts per front foot required for good window illumination, depends very much on the location of the show window, whether it is on a brilliantly lighted street and in a city where a great deal of light is commonly used in show windows, or whether it is in a town where only a limited amount of show window lighting is common. For example, in a small country town a single reflector may give a better illumination of a window with an 8-foot frontage than is common among the other windows in the town.

It is usually conceded that a show window has as great an advertising value by night as by day, and if well illuminated is much more prominent after night than by day. The trimming should be adapted to the artificial illumination. Nevertheless, we frequently see windows so arranged that it is impossible to properly light the goods displayed. Always remember the direction from which the light is coming. Do not arrange the goods so that they cast shadows on themselves or on other goods. Do not put high objects near the front. Do not attempt to put too many high things close together in any part.

Recent Incorporations

The A. P. Stevens Company, New York City, to manufacture and deal in various lines of goods among which is glassware.

The Lawrence Clay Products and Pottery Company, North Lawrence, Ohio. Capital stock, \$10,000. Incorporators: John P. Jones and others.

THE POTTERS' ANNUAL CONVENTION

The President's Opening Address, Reports of Committees, and a List of Those Present

THE thirty-second annual convention of the United States Potters' Association took place at the Fort Pitt Hotel, Pittsburgh, Pa., on the days of October 11 and 12. There were in attendance members representing an aggregate of over 343 kilns, and business of an important character, together with the reading of various reports and the hearing of different committees, took the entire attention of the association during the first day. President H. A. McNicol presided, and opened the meeting with the following report:

"Gentlemen of the U. S. Potters' Association, I am pleased to be with you at this thirty-second annual meeting and hope to attend many more. In looking over the roll call I see four missing: Mr. Archibald Middleton Maddock, Mr. H. H. Preston, Mr. W. L. Taylor and Mr. W. V. Judson.

"While not intimately acquainted with Mr. Maddock, he was a pleasant gentleman to meet, a thorough business man, and will be mourned by his many friends and acquaintances.

"Mr. Preston, I have personally known for a number of years; bright in business, always congenial; in fact, the last night I spent in Washington was with Mr. Preston at the theater. His sudden death was a shock to us all.

"Mr. Taylor, I have known from a boy, always cheerful and one of the main movers of the K. T. & K. Co. His death was a sad blow not only to his family but to the firm as well.

"Mr. Judson, president of the Onidage Pottery, I never met, but understand he was a genial and thorough business man.

"With little or no labor or tariff to look after, as a whole, I will not have much to say; as all here know there will be doings in both in 1911, and with the great howl for downward revision of tariff and the upward tendency of labor, the committees appointed for the above two should be selected very carefully, for we must have men on both who *can* and *will* spare the time, as they are our most vital interests. We all thought everything was signed, sealed and delivered as labor rested without a jar until October, 1911, but we had a little flyup in the East Liverpool district which I believe cost in labor alone considerably over \$100,000.00. How it could have been prevented, God only knows.

"One other committee who should get busy is the Size Committee, for all the unpleasant things we have, both in the workshop and the selling end, is the off sizes, and I do hope that committee will not leave this meeting until they do something for the general good of all; and by January 1, 1911, this one evil we have created will be a thing of the past.

"The price list is another committee that I believe should do something; we know some articles made in pottery do not pay the labor, and should be equalized.

"If the Sales Committee can only form some minimum for plain ware only, they will have done a world of good.

"As the various committees will give you their detailed reports, it would be useless for me to take your time further.

"I thank you for your patience and for trusting me with the highest honor of our association."

From the foregoing it will be seen that President McNicol is strongly in favor of immediate action on the part of the Size Committee, the Price List Committee and the Sales Committee. Action on the part of these committees is without doubt wanted, wanted quickly and surely.

After the president's report, reports from the various other committees were listened to. The Labor Committee reported at length, and gave a general review of business coming under their attention during the past year. In speaking of the general skyrocket tendencies of wages in the pottery field, they reported as follows:

"The American potteries can and should pay as high a scale as that prevailing in other American factories, but they cannot continue to pay a higher scale and succeed. Some of our potteries are operating at a loss, with others it is a tight squeeze to meet pay rolls; the profits of the most successful are extremely meagre. It is not fair that any special class of work people should be exorbitantly paid, while the boss goes home on pay day with an empty pocket, and perhaps his bank credit strained to the limit."

The Executive Committee reported progress, and stated that since the last annual meeting, nothing had transpired to require their special attention. In matters pertaining to the customs, and the recent tariff, work has been pushed vigorously and in a highly satisfactory manner. The committee recommended a continuance of the services of William Burgess and the approval of the association to have full power to act in all customs and tariff matters as heretofore.

Henry Brunt, historian of the association, sent a letter of regret to the president, stating his inability to be in attendance at this year's convention. Mr. Brunt was unable to be present owing to the change in date of the meeting, and also because of the fact that he has been busily engaged during the whole year in rebuilding his factory, which burned down in February, and consequently has not had time to collect data for an intelligent and satisfactory report of the pottery business during the past year. He craved the indulgence of the association, and asked

that his report be deferred until 1911, at which time he hoped to be able to submit statistics covering the entire two years.

The Membership Committee recommended and acted favorably upon the following potteries desiring active membership in the association: The Anchor Pottery, Trenton, N. J.; The Pennsylvania China Co., Kittanning, Pa.; Cook & Co., Ford City, Pa.

The report of the Statistic Committee was in a way incomplete, as, owing to the greater detail required by the census schedule, statistics of the production of pottery in the United States for 1909 are not yet available for distribution. They stated, however, that the majority of the potteries have been quite busy this year and the production of general ware for the year 1910, is estimated by a competent authority at \$16,000,000. The importation of foreign goods for the year ending June 20, 1910, have been placed at \$10,796,234,000. From this figure it will be noticed that the importations for 1910 are about one million dollars more than for 1909 but yet over two and one-half million less than the figures of 1908. The committee ended their report with a general resumé of the increases among the potters during the past year and an account of plants in the new field.

Following the business conducted on Wednesday, a banquet was held in the evening. The general election of officers was held on Wednesday, October 12, and resulted as follows:

- E. M. Knowles, president.
- Wm. Burgess, first vice-president.
- J. M. Pope, second vice-president.
- H. D. Wintringer, third vice-president.
- Charles C. Ashbaugh, secretary-treasurer.

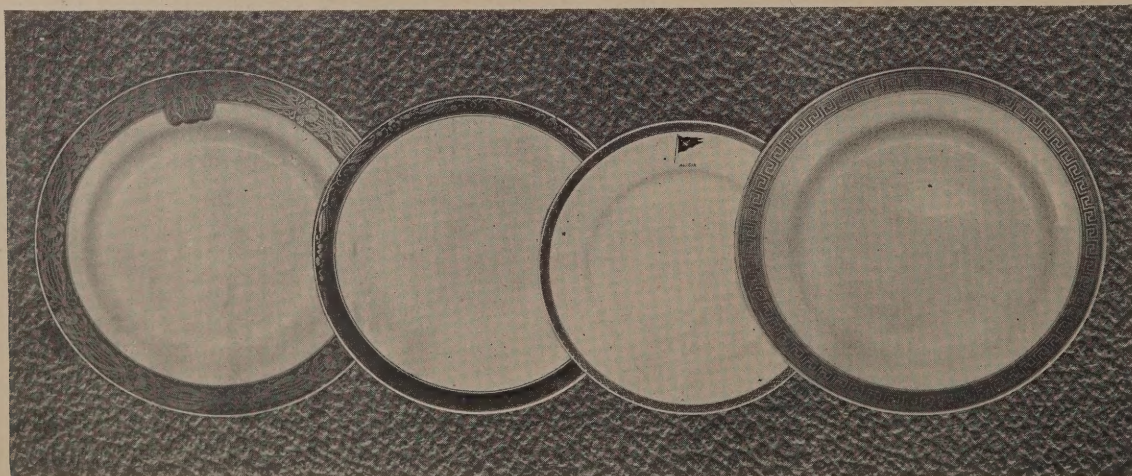
The following is a complete list as far as could be ascertained of those in attendance at the convention:

Hal. Harker.....	Harker Pottery Co.....	East Liverpool, O.
J. T. Smith.....	Smith-Phillips China Co.....	" " "
John W. Vodrey.....	Vodrey Pottery Co.....	" " "
J. R. Warner.....	Warner Keffer China Co.....	" " "
Charles F. Goodwin...	Goodwin Pottery Co.....	" " "
Robert T. Hall.....	The Hall China Co.....	" " "
William Brunt.....	Brunt Pottery Co.....	" " "
H. A. McNicol.....	Potters Co-operative Co.....	" " "
T. A. McNicol.....	" " " " " " " " " " " "	" " "

C. H. Bauman.....	Globe Pottery Co.....	East Liverpool, O.
William S. Burford...	E. Liverpool Potteries Co.....	" " "
John T. Cartwright...	The Cartwright Bros. Co.....	" " "
Chris Horton.....	Colonial Co.....	" " "
Marcus Aarons.....	Homer Laughlin China Co....	" " "
Louis I. Aarons.....	" " " " " " " " " " " "	" " "
W. E. Wells.....	" " " " " " " " " " " "	" " "
Geo. C. Thompson....	The C. C. Thompson Pot'ry Co.	" " "
Edwin M. Knowles...	{ The Edwin M. Knowles } China Co.....	" " "
	{ Potters Supply Co..... }	" " "
Col. John N. Taylor...	Knowles-Taylor & Knowles Co.	" " "
C. C. Ashbaugh.....	West End Pottery Co.....	" " "
W. C. Lynch.....	Taylor, Smith & Taylor Co....	East Liverpool, O.
H. L. McNicol.....	D. E. McNicol Pottery Co....	East Liverpool, O.
V. Q. Hickman.....	Smith-Phillips China Co.....	East Liverpool, O.
Joseph Mayer.....	The Mayer Pottery Co.....	Beaver Falls, Pa.
John George.....	Cannonsburg Pottery Co.....	Cannonsburg, Pa.
Geo. J. Neibugh.....	Hanovia Chem. & Mfg. Co....	Philadelphia, Pa.
W. N. Taylor.....	National Lead & Oil Co.....	Pittsburg, Pa.
Wm. Burgess.....	International Pottery Co.....	Trenton, N. J.
A. G. Dale.....	" " " " " " " " " " " "	" " "
W. H. Griggs.....	Anchor Pottery Co.....	" " "
Charles Howell Cook.	{ Cook & Co..... } Penna China Co.....	Ford City, Pa.
	{ Cook Pottery Co..... }	Kittanning, Pa.
		Trenton, N. J.
H. R. Wylie.....	H. R. Wylie China Co.....	Huntington, W. Va.
H. D. Wintinger.....	Steubenville Pottery Co.....	Steubenville, O.
W. C. Henderson....	Carrollton Pottery Co.....	Carrollton, O.
Otto Weil.....	Roessler Hasslacher Chem. Co.	New York, N. Y.
H. W. Smith.....	" " " " " " " " " " " "	" " "
T. T. Stephson.....	" " " " " " " " " " " "	" " "
Werner Malsch.....	" " " " " " " " " " " "	" " "
A. G. Chambers.....	Pacific Coast Borax Co.....	" " "
H. L. Harris.....	" " " " " " " " " " " "	" " "
W. A. Shaw.....	R. Gaertner.....	" " "
T. P. Ferguson.....	" " " " " " " " " " " "	" " "
E. J. Huott.....	Pottery and Glass.....	" " "
Geo. M. Jaques.....	Crockery and Glass Journal...	" " "
M. K. Zimmerman...	" " " " " " " " " " " "	" " "
Joseph F. O'Gorman..	Pottery, Glass & Brass Salesman,	" " "
J. G. Kaufmann.....	China Glass and Lamps.....	Pittsburg, Pa.

Gift to Commercial Museums

The Commercial Museums, Philadelphia, have received from the Egypt Exploration Fund a part of the consignment of antiques recently distributed by that body to various museums and universities throughout the United States. It consists of pottery of the predynastic Egyptians made without the help of the potter's wheel, of which they had no knowledge. The materials employed by them were Nile mud and clay. The sequence in predynastic pottery illustrating the development of the art is very complete in the specimens received. It is extraordinarily interesting to follow the evolution of this ancient industry from the first rude, heavy unglazed type through the black-topped variety to the smooth red glazed ware.



Decorated ware shown by the Art China Import Co.

RETAIL TRADE NOTES

HERALDED by page display advertisements in all the New York dailies, by inserts in the monthly magazines and by cards in the subways, the new Gimbel store finally threw open its doors to the general public on September 29. Ten stories above the street level, and two stories below, with a frontage of one whole city block, the building is a magnificent example of all that a modern department store should be, having under one roof one hundred and sixty-two separate departments, and employing about six thousand employees.

If the opening day may be taken as a criterion, the latest enterprise of Gimbel Bros. will be a success, as from the time the doors were first opened until the closing hour, the aisles were closely filled with people, who viewed with approval the comprehensive stocks which were displayed to their view.

The general color scheme throughout the building is mahogany, green and white, the counters and fixtures being in mahogany, the floor covering in green, and the ceilings, side walls and pillars in white. The building has been a marvel of rapid construction, having been finished more than a hundred days before the date set in the contract, and more records were set by the rapidity with which the interior fittings were installed.

The china and glass department, under the direction of Mr. Schoenthal, is located on the fifth floor and is a center of beauty, and immediately behind it is found the house furnishing display, under the direction of Mr. Flynn. After leaving the elevator one sees a most comprehensive display of electroliers, and then finds the china display. On the other side is shown the cut glass, among which was featured a handsomely cut eighteen-inch punch bowl upon a large cut glass plate. This in turn was supported by a vase, and that in turn by a rose bowl, resting on a perfectly cut center-piece. This took a gold medal when exhibited at the Lewis & Clark Exposition, Oregon.

Gimbel Bros. have set a standard in department store construction that will be hard to beat, and will surely meet with the success they are deserving for their efforts.

That distinctive American institution, the 5 and 10 cent store, has been introduced into England, bearing the name "3 pence (6 cents) and 6 pence (12 cents) store," and it is believed, according to United States Consul Benjamin F. Chase, at Leeds, that this enterprise, which is owned by an American firm, besides being profitable, will change the custom of shop-keeping there.

With the opening recently of a large, roomy three-story centrally-located five and ten cent store in Leeds, English shoppers were given the opportunity of entering and looking around without being pressed to buy, and on the opening day more than 47,000 persons inspected the rooms.

With a capital stock listed at \$10,000, the Hoos Company, recently incorporated, proposes to engage in housefurnishings, glassware and crockery business at Baltimore, Md. The directors of the company are as follows: John Hoos, George W. Hoos and John F. Hoos.

Plans have been filed for an artistic building at the northeast corner of Fifth Avenue and Forty-eighth Street for Robert W. Goelet. The façade will be of marble and glass, with handsome bronze doors both on the avenue and street sides. Over the store front on Fifth Avenue will be the name of the firm, Davis Collamore & Co., Limited, in raised bronze letters, dealers in china and cut glass ware, occupying the store. The building will be fireproof, and will have an avenue frontage of 20 feet and a street frontage of 100 feet, and has been estimated to cost \$125,000 by the architect, H. Craige Severance. The new building is directly opposite the private residence of Mrs. Harriet Goelet, on the southeast corner, which is to be altered by having the stoop removed, in compliance with the requirements of the Bureau of Highways for widening the roadway of Fifth Avenue, plans for which have been filed by Gronenberg & Leuchtag, who estimate the cost at \$5,000.

In order to keep pace with their rapidly growing business, the Queen City China Company, of Muskogee, Okla., now located in the Scales Building on South Second Street, have leased the lower floor of the Bostic Building at 317 West Okmulgee, and will in a short time move their retail establishment to that location. The Queen City people have for some time carried on their retail business in the front of their wholesale store room. Wishing, however, to keep up with the growth of the city, they have been forced to put in a strictly retail store, which will be the best of its kind in that part of the country. They will retain their present location to be used as their wholesale establishment, and as a reserve for their West Okmulgee Avenue store. From fifteen to twenty car loads of china and like lines will be used to complete the stock of the fine new establishment.



One of the serving trays shown by John F. Carey & Co.

Attractive Serving Trays

ABOVE is shown one of the decorative and practical willow serving trays manufactured by the John F. Carey & Company. These trays are made in a large number of distinctive and artistic shapes and designs. The bottom is covered with a particularly charming piece of cretonne in harmonious colors and covered with a thick piece of plate glass which keeps the cretonne clean and protects it from any liquids that may spill in the tray. As attractive novelties in the glass departments of retail stores these trays are indispensable. They are appropriate to feature the display of liquor sets of all styles and will prove good sellers among the better class of trade that is always on the lookout for novelties of this character to harmonize with room furnishings and hangings. They have never been used in glass departments before, and their newness in this field will be an added value.

OBITUARY

COL. CHARLES JACOB SEITER

Col. Charles Jacob Seiter, a member of the firm of Higgins & Seiter, importers of cut glass on West Twenty-second Street, died suddenly of acute indigestion, Sunday, October 9, at his house, 177 Summit Avenue, Mount Vernon. He had been playing golf at the Siwanoy Country Club near his home and complained of feeling ill. On his way home he nearly collapsed and was helped to his residence by Police Sergeant Ira Belding in the police patrol wagon.

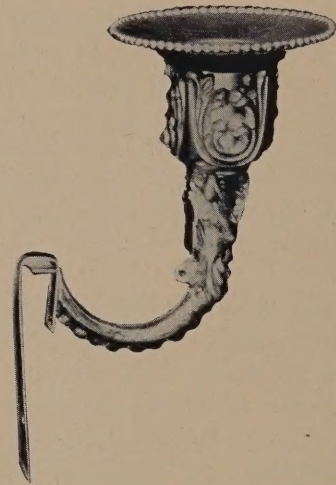
Mrs. Seiter sent for Dr. F. A. M. Bryant and gave

her husband some bicarbonate of soda to relieve him. He died before Dr. Bryant arrived. Coroner H. B. Boedecker took charge of the case.

Col. Seiter was born in Poughkeepsie, and was in his fifty-first year. His parents were Henry S. Seiter, a German, and Francisca Snyder, a Swiss. He was four years president of the Siwanoy Country Club and a member of the New York Athletic Club and the Wykagyl County Club of New Rochelle. A widow and six children survive him. They have resided in Mount Vernon ten years.

NATHAN HAMBURGER

Nathan Hamburger, vice-president of Gimbel Bros., of New York, Philadelphia and Milwaukee, died of heart disease on September 15, at the age of fifty-one. He entered the service of Adam Gimbel, the founder of the business, at the age of thirteen. He was the manager of the first branch store in Danville, Ill., ever opened by his house, and in 1888 was made manager of their Milwaukee store, which had just been opened, and which position he has filled since that time. He is survived by a widow and one son.



The candle holder in detail

A Novel Candle Holder

ONE of the most useful and at the same time decorative articles brought out for the novelty trade for the coming season is the candle stick holder shown above. It is supplied with an adjustable clip and will fit any ordinary cut glass fern dish, the lining of the fern dish holding it securely in place. When equipped with candles and shades and lighted these holders make unique and effective table decorations for dining room or parlor.

The holders are not expensive, and can be used in any number desired—three being the number most generally employed. A fern dish fitted with three holders is shown on the front cover page.

These simple yet attractive novelties were gotten up by Joseph Irons, and an application for patent has already been applied for. The holders just now are in great demand among the trade and promise to continue so for some time to come. They are produced in a variety of styles and finishes.

PENCILINGS OF POTTERIES

Wheeling, W. Va.—John Reark, who for twenty-eight years was an employee of the Knowles-Taylor & Knowles Pottery Company, and for many years of that time in the capacity of jiggerman, has been made general superintendent of the "New End" of that firm's interests. He succeeds H. H. Knowles, now foreman of the Old End, and the Buckeye potteries, also owned by the Knowles-Taylor & Knowles Company.

Williamstown, W. Va.—A new pottery has started under the style name of the Mariette Rustic Pottery Company, with a capital stock of \$25,000. The company will engage in the manufacture of all kinds of rustic clay goods.

Kittanning, Pa.—Work has been resumed in the clay shops of the plant of the Cook Pottery Company, which were idle for some time because of trouble with the boilers.

Salem, O.—John Ball, for many years in charge of the decorating department of the National China Company's plant, of East Liverpool O., has been made general manager of the same department of the Salem China Company plant in this town. This firm is now making a feature of dinnerware, having eliminated the specialty end of its business.

The two new kilns of the Trenle China Company, in this city, which have been in the course of construction for several months, are expected to be put into use shortly. This addition will almost double the capacity of the plant.

Texas.—There has been some talk heard in the West about the possibility of the erection of a new pottery in the South, probably in this state. It is claimed that a wonderful field exists for a general ware pottery here, and that if a small one was built it would be operated continuously every day in the year. It is also said that some excellent ball and china glass have been located both here and in Florida, and being close to these deposits, the owner of a Texas pottery would save a large amount of money in freight rates and that buyers of the ware there would also save freight rates on finished shipments.

East Liverpool, O.—Work on the new plant of the Anderson Porcelain Company of this city has been started. The new factory will be modernly equipped, containing all the latest improvements for pottery concerns. In addition to the main building several small structures are to be erected adjoining the main

plant. As the company has numerous orders on hand, the construction of the plant will be rushed to completion as quickly as possible, and the work of filling the numerous orders on hand will be undertaken just as soon as the building is completed.

Niles, O.—The plant of the Tritt China Company is now in full blast. The plant has been enlarged on a much more elaborate scale than was intended when it was purchased by Mr. Tritt, and is almost entirely new in the interior. Much new machinery has been installed, and the ovens have been completely overhauled. The kilns will turn out more ware than they formerly did on account of greater conveniences introduced in the other departments.

Macomb, Ill.—The latest addition to the Buckeye Pottery, owned and controlled by W. J. Peck & Son, is an immense ware-shed built at the eastern end of the property. A small ware-shed, formerly occupied part of this site, but it was removed to give place for the new building. The first story is already completed. The new improvements will add greatly to the capacity of the plant, space having been badly needed for some time.

Trenton, O.—In speaking of the benefits to be derived from a better freight classification of pottery products, John A. Campbell, president and general manager of the Trenton Potteries Co., said recently: "Many lines of pottery are not at present classified, and consequently the highest freight rates are imposed. It is probable that better rates can be secured as the result of extensive information that the investigating committee is obtaining. It has been found that railroads differ in their classification of various lines of pottery, and efforts are being made to secure uniform schedules. It is quite likely that considerable reduction in rates can be secured on most lines of pottery except expensive art products. The committee is prosecuting its work very thoroughly, and we frequently have inquiries from it. Apparently the work will soon be completed, and with the co-operation of the Inter-State Commerce Commission it is likely that the various railroads can be brought to a uniform basis for rating pottery shipments. As the freight rates materially affect the cost of pottery to the retailers, the manufacturers will be benefitted and trade will be improved if we get the reductions to which we are obviously entitled."

Tacoma, Wash.—William A. Weller, pottery manufacturer of East Liverpool, O., was here and left by

automobile for Upper Cowlitz Valley, fifty miles south of Tacoma, to examine clays there with the object of establishing a pottery plant in this section. An expert accompanied him to take samples to be tested at East Liverpool.

Evansville, Ind.—The contract for the new addition to the National Pottery, on St. Joseph Avenue, was let by Clifford Shopbell and Company recently to M. J. Huffman, and work on the plant will be pushed through. The new factory is 173 feet by 333 feet, and the combined works will be one of the largest in Indiana. With the number of large pottery manufacturing concerns in the city and the new addition to the National Pottery, Evansville takes its place at the head of the list as a pottery manufacturing town.

New Castle, Pa.—David Jameson, cashier of the Citizens National Bank, has announced that although the city of New Castle took the plant of the New Castle China Company, which has been inactive for several years for the non-payment of taxes, that the property will be secured by its owners as soon as there is a chance for a sale. It is related that the unpaid taxes amounts to at present about \$1,000.

West York, N. Y.—By the addition of nearly 6,000 feet of floor space the Pfaltzgraff potteries now cover an area of practically two-and-one-half acres. The addition to the plant is a brick and concrete building, one story in height. The work on the structure was started late last month and is now almost completed. The plans were made by the company and the work done by the employes of Contractor G. W. Gilbert. New machinery has been purchased for installation in the building, and is expected to arrive in the near future. This addition will mean the employment of quite a number of additional workmen.

Milledgeville, Ga.—The Baldwin Pottery Company, which has been idle for several months, has resumed operations.

—The Riverside Pottery Company is contemplating increasing the capacity of its plant to thirteen kilns by the erection of five new ones. The improvements will be gotten under way soon.

Trenton, N. J.—The John Maddock and Sons' Coalport Pottery of this city have just begun to use the new kiln, recently added to their plant. They are now contemplating the erection of an additional kiln.

New Castle, Pa.—The Shenango China Co., recently received an order from the United States Army for more than 20,000 pieces.

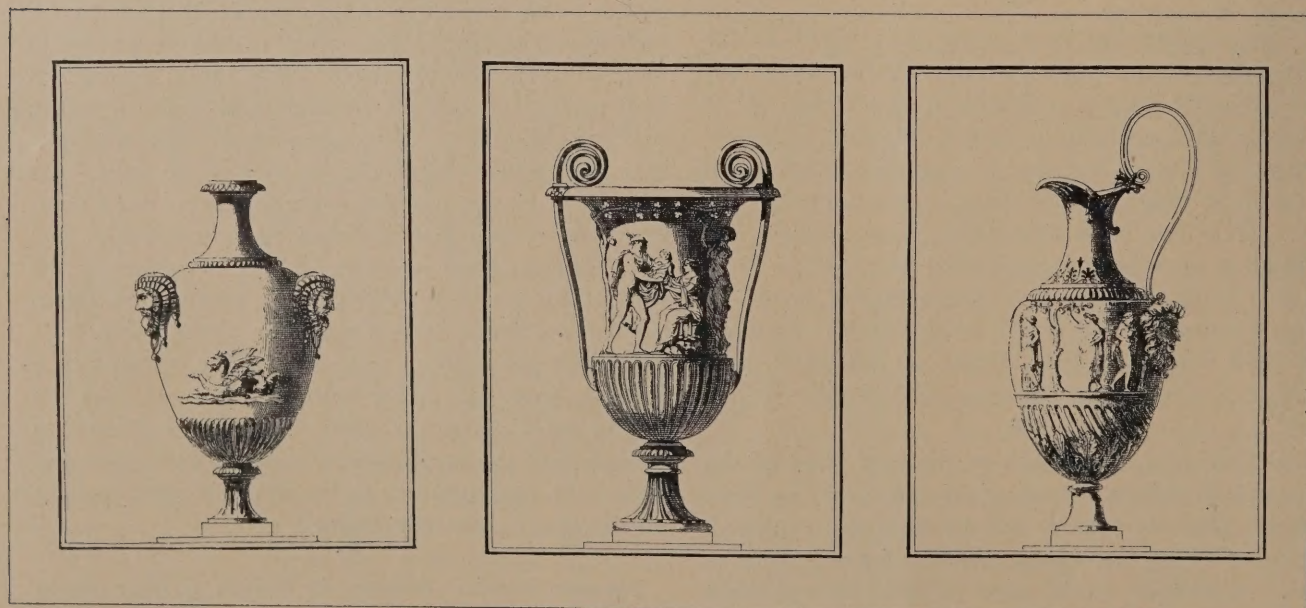
Kittanning, Pa.—Work has been commenced in the clay shops of the plant of the Cook Pottery Co., which has been idle for some time because of trouble with the boilers.

East Liverpool, O.—A dispatch from this city predicts that there will be an advance in pottery prices of about 10 per cent.

Niles, O.—Tritt China Co of this city has started operations and will be an addition to the kiln capacity of the general ware production in the United States.

East Liverpool, O.—Local potters are interested in a deposit of Southern clay, mined near Richmond, W. Va., which is soon to be placed at the disposal of local manufacturing interests. It is reported that it is a "Kaolin" of very high grade, and suitable for the highest grades of porcelain and china.

Tiltonsville, W. Va.—The Faunce Pottery of this town will soon double its present capacity, as its big additions are very nearly complete.



Vases from the Empire period

GLIMPSES OF GLASS HOUSES

Being a Page of Short Notes of Business Affairs at the Different Factories

Pittsburg, Pa.—The United States Glass Co. declared their quarterly dividend of one per cent. on October 5. This stock is fast regaining its old price.

Pittsburg, Pa.—The Willotts Co. of this city have begun to build a plant at Fairmont, W. Va., where they will manufacture glass pots, tank blocks and other clay products that are used in the manufacture of glass. As this is the only industry of its kind in that state, there will, no doubt, be a ready sale for the company's products.

Pittsburg, Pa.—The cost of pearl-top salts and peppers have been increased from 25 to 33 per cent.

Connellsville, Pa.—Construction of the new plant of the Ripley Glass Co. is progressing very rapidly, and it is thought that glass will be turned out during the next month or six weeks.

Wheeling, W. Va.—It is rumored that the Haskins Glass Co. will shortly build a new tank, which is fully warranted by the increased business they have been doing lately.

Nicholson, Pa.—The Herbeck-Demer Co., Honesdale, Pa., have been conferring with the Nicholson Board of Trade with the end in view of removing the plant to this place. The company will erect a plant, that it is estimated, will cost \$10,000.

Dayton, O.—The Art Glass Works of this city are soon to have a substantial addition built to their plant. The owner, Charles Winterlick, is receiving bids for the new structure, which it is expected, will soon be under-way.

Follansbee, W. Va.—The Jefferson Glass Co. of this city has opened a sales office in Pittsburg, Pa., which will be in charge of Thomas R. Crock. A full display of the company's products in tableware and illuminating glassware will be on view at all times.

Houston, Texas.—The Burke Glass Company is the style of a new concern which recently began business in this city. The proprietors are H. L. Burke, president, and L. B. Burke, secretary and treasurer, both of whom are considered to be very experienced in the art glass business.

Glassport, Pa.—The United States Glass Company have let a contract to the Allegheny County Light Company for the installation of an electrical plant to

illuminate the company's factory in this city, and to operate motors. The total capacity of the plant is 250 horse power. The factory is at present being enlarged by the erection of a sixteen ring tank of thirty tons capacity. Other improvements are also being made, which when completed, will make the plant one of the most up-to-date tableware factories in the country.

Pittsburg, Pa.—A new department in the shipping and delivery service of the United States Glass Co., of this city, has recently been created. It has for its duties the looking after of all shipments that are in the slightest way behind shipment specifications. John Derrick, formerly with the Tiffin factory, is in charge.

Wheeling, W. Va.—Practically all lines of flint glassware have been advanced during the past two months, the announcement recently being made of the advance in the prices of soda, bar and hotel tumblers, beer mugs, custards, ales and candy trays. The lines of etched and blown ware was the first selling list to be announced. The reason assigned for the advance is that the increased cost of manufacturing wipes out the slight margin of profit that did exist. Price-cutting, which started several years ago, has been continuing until buyers did not know really where the bottom of the market was.

Minneapolis, Minn.—The Olson Cut Glass Co. has changed its location from 1700-1702 Washington Avenue north, to 727 Fourth Street south, because of the necessity of having more room for factory and office for its rapidly growing business. This concern is practically in its infancy, but it has built up a well established trade in high-grade cut glass, which is sold on the road by its own traveling salesmen and through jobbing houses.

Wants Table Glassware

A report has been received from an American consul in a South American country in which he states that a firm in his district desires catalogues and price lists of table glassware, including cut glassware and the common varieties. Full information can be obtained by writing to the Bureau of Manufacturers, Department of Commerce and Labor, Washington, D. C. In applying for address refer to file number 5,596.

Don't spend all your time puttering over the little things of the business when it might be used to develop something big.

POTTERY AND GLASS

WITH WHICH IS COMBINED

GLASS AND POTTERY WORLD

GLASS AND POTTERY WORLD, Founded 1893.
CHINA, GLASS AND POTTERY REVIEW, Founded 1897.
Amalgamated, April, 1905.
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FRANK F. LYONS, - - - - - *Secretary*

DEVOTED TO THE INTERESTS OF THE POTTERY, GLASS, LAMP, ART METAL
AND ALLIED INDUSTRIES.

T. A. CAWTHRA, - - - - - *Managing Editor*
PROF. CHARLES F. BINNS, - - - - - *Technical Editor*
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The Science of Buying

WHILE there are numerous articles written on how to sell goods—many of them well worth while—there are very few that deal with the science of buying. It may be that it is easier to tell of the different phases of the art of salesmanship than it is to advise what the buyer should do. The responsibilities of a buyer are certainly many. If a sale is lost, there are others to be made, but if the buyer stocks with unsalable goods a dead loss ensues. A successful buyer must possess rare judgment in selecting stock. He must know not only where and when to buy but, what is of the utmost importance, he must know what to buy. In any branch of interior furnishings the buyer is confronted with a task far different from that which faces the buyer in other lines. He has to reckon with a large number of different features which do not enter into the work of the average buyer.

The wise buyer considers not only what has been sold and what has been retained as unsold, but also what has not been sold because it was not in stock. The latter is a very important matter to keep in mind. When there is a demand for that which a store can not supply, the store not only loses a sale, but possibly loses a customer as well. So the buyer, while not wishing to overstock or to stock with something for which there is no call, must see to it that his stock will include those things which his customers desire.

The principal idea with the buyer should be how his goods will look to his customers. He must not be influenced by what his competitor has stocked with. He must be conservative but at the same time progres-

sive. He must use extreme caution, but yet he should not hesitate to buy that which is new and untried if he decides that it will appeal to his own trade.

Perhaps it is because of the many difficult problems which the buyer has to solve that there is so little written about the science of buying as compared with the art of salesmanship.

The Value of Politeness

VOLUMES have been written on the value of politeness in dealing with customers. The retailer who hasn't taken seriously what has been written on the subject should sit down in a quiet place for an hour and think it over. The public demands more than ever politeness from salespeople. There are so many different stores in which a customer can supply his wants that impoliteness or inattention need not be tolerated at all. Many a house that is trying to find out why its business does not progress may be able to locate the fault by inquiring of their customers about the conduct of their salespeople. A few careless or impertinent salesmen can do so much injury in six months that the loss of trade will be keenly felt in the general total of business. One of the most harmful things which can happen to a merchant is a feeling that to go into his store means to be treated without any consideration. It is the duty of a merchant to see that his salesmen are always gentlemanly and anxious to please patrons. It is not only a duty but it is of the utmost importance. There is a big store in New York which seems to make little progress and a great many attribute its lack of business to the indifference of its salespeople. Word of mouth advertising is the most effective publicity imaginable, and it has helped to make and ruin many retail stores. When the public begins to advertise the impoliteness of a store's sales department by word of mouth, that store is doomed. Don't make any mistake about this, Mr. Retailer, and don't be indifferent to all that is written on politeness.

Would Put Hall-mark of Value on Cut Glass

CUT GLASS manufacturers have been talking much lately upon the advisability of obtaining some distinctive mark to place upon articles of genuine cut glass to guarantee them the same as *sterling* guarantees silver. What the particular marking could be or should be has not been suggested, probably the words "cut glass" together with the name of the maker etched on some not too conspicuous part would satisfy.

So much glass is made up and manufactured in various ways to imitate cut glass and placed on the market under such names as "American Cut Glass," "Near Cut Glass," etc., that some action on the part of genuine cut glass manufacturers to protect themselves and their wares is almost imperative. The natural way out of the difficulty is to put a hall-mark of value upon the real, and let the imitation shift for itself under some appropriately worded label.

Cut glass as an article of utility and decoration gets its value from the fact that it is the hand-made pro-

duct of some skilled artisan, and any attempt to imitate it falls short of its purposes and loses the peculiar value of the real, for imitation naturally calls for mechanical means for its execution. No one of us would swell up with pride to be the possessor of a "Raphael" or a "Rubens" produced and copied by means of some pantograph arrangement, and no one wants to be told that his cut glass is not genuine but has a hundred replicas, produced from the same press-mould, scattered all over the country.

Articles of silver marked "sterling" get their particular value from the weight of the metal contained in their composition plus the skill and time the worker had to expend in their production. Cut glass represents for its intrinsic value only the time and skill of the worker, for the glass entering into its composition is almost nothing. Yet articles of silver are protected and kept on their high plane of value by the "sterling" guarantee, while cut glass, which is very often of a higher artistic worth, is allowed to shift for itself and battle with imitations.

The root of the whole trouble is this: Imitation cut glass simulates the genuine article so closely and in so many different ways, and arguments for its value seem so plausible that it is easy to practice fraud in selling it. The layman can hardly detect the imitation, and the retailer is prone to take advantage of his ignorance.

Some hall-mark of genuineness on cut glass would do away with this state of affairs, protect the manufacturer and assure the consumer that what he was getting was genuine. It would also lift cut glass to a permanent plane of value equal to other articles of an artistic and decorative nature-products of the skill and genius of man.

Shall the hall-mark of genuineness come?

May Fire Kilns With Oil

OWNERS of Trenton, O., potteries are watching with interest experiments that are being made in firing kilns with crude oil instead of coal in different parts of the country. The Lenox Incorporated, manufacturers of art goods, on Mead Street, will be the first to adopt the new method in Trenton. Should this be successful the other local works, including the Trenton Potteries Company, will rapidly install the apparatus.

A new plant at Abington, Ill., has built kilns for the use of oil and the pottery in Tiffin, O., is also experimenting in this line. The results gained at the Lenox shop and those in the West are to be closely followed.

Should oil come into general use fewer men will be required to attend the firing and the expense of carrying away refuse will be obliterated. The wear and tear on the brick lining, damaged by the adhering clinkers, will also be escaped. With the advanced price of coal, it is believed that a more economical substance can be procured.

A few years ago the Standard Oil Company fitted a kiln at the International Pottery to burn oil, but the

inability to maintain a uniform heat led to the discarding of this method. The presence of carbon was also a fault. At that time it was found there was a saving on hard coal, but the expense was about the same on soft coal.

A new burner has been invented, and it is believed that this will overcome many features that were formerly objectionable in the oil. As a kiln of ware is costly, most of the firms are going slowly in changing from the system that has been found reliable.

"Stick-to-it-iveness"

THE ability to stick to a proposition is a grand characteristic. Many men of marked ability lose out because they haven't the required staying power. They start an enterprise with much enthusiasm, but after a few obstacles are encountered, they fall down miserably and soon admit defeat. Any ordinary business man can get along when times are prosperous and people are ready to spend their money freely, but the exceptional man is he who can pilot a business through the dull periods and who can meet a crisis and pass through it when others fall by the wayside. It requires sand and grit to steer over the rocky places when money is scarce and hard times the cry on every side. The timid hang out the distress signal at the first sign of storm, but those who possess the bulldog tenacity that is growing more and more to be an essential in conducting a modern commercial enterprise, just go ahead and saw wood until they triumph or go down to a glorious failure—and there is such a thing as a glorious failure, too. Sand is what they used to term staying power. Don't enter into any business deal until you have thoroughly considered it, but after you are once in, hang on through thick and thin and see it through. Prudence, judgment, cautiousness and courage are the four requisites that anyone must possess in order to be successful in business, and of the four, the one most lacking in those who enter the arena is courage, and without courage the other three avail but little.

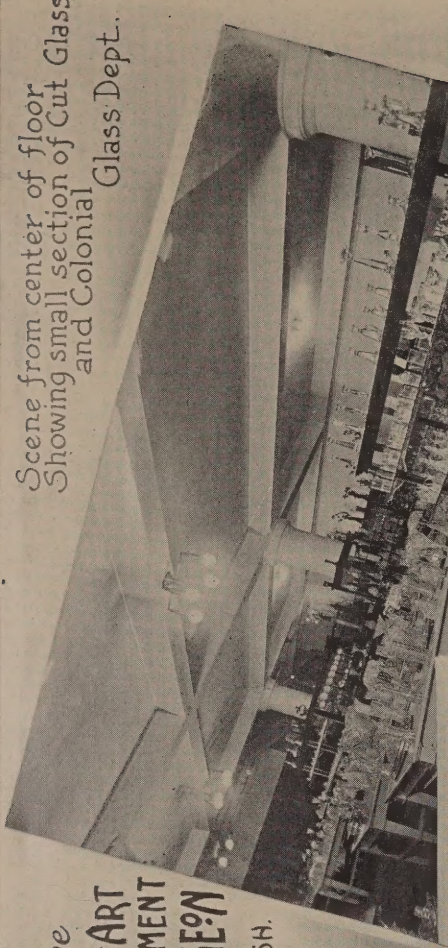
An Improved Kiln

More than passing notice is now being given to a new continuous kiln by pottery manufacturers, for it is said that experiments abroad have proved this kiln will do the work of from four to six ordinary kilns, such as are used in the general ware potteries to-day. Details have just been received by domestic pottery manufacturers. In the kiln arrangement, according to the present invention, the employment of special capsules for protecting the ware against the action of the fires is avoided. This means that the sagger is to be done away with. This has been accomplished by providing double walls for the kiln chamber proper, by building into the oven or kiln, beneath its ceiling an intermediate ceiling and also at each of the sides an intermediate wall, extending up to the intermediate ceiling, so that the hollow space which surrounds the kiln chamber proper at the sides and top is traversed by the gas of coal flame.

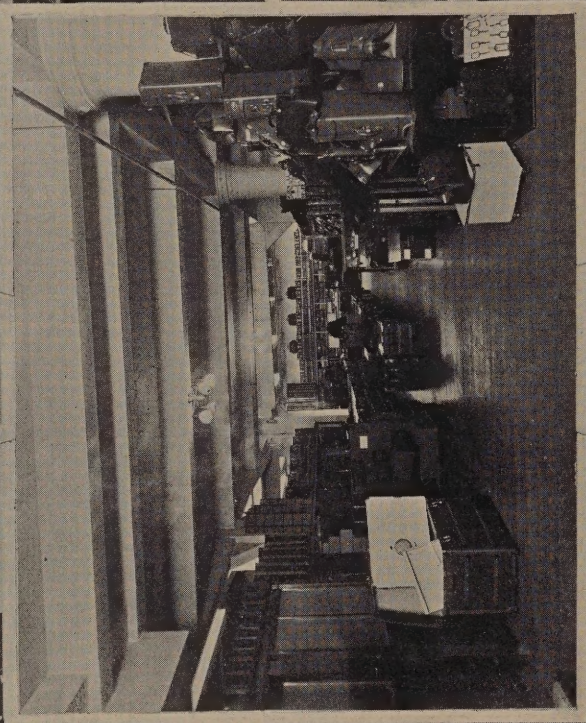
One Corner of Stationery & Desk Sets
Smokers Goods & Miniature
Picture Frame
Department.



**VIEWS of the
CHINA, GLASS & ART
WARES DEPARTMENT
J. A. BAILLARGEON
SEATTLE, WASH.**



Scene from center of floor
Showing small section of Cut Glass
and Colonial
Glass Dept..



Section of
Tourist
Department
40 x 60 feet.



Center View.
Silver-ware in Cases
Cut Glass Center and
China on Right.



One of the 8 x 20 foot
Display Rooms



From a main aisle, looking down side aisle, showing 5 of 15 tables devoted to open stock china



Desk between china and glass departments. Mr. Booth, vice-pres. and gen. mgr., and Mr. Richards, buyer

THE LAYING OUT OF A HIGH CLASS STORE

How the Basement Section Should be Fitted and Stocked, so that it Will Not Only be a Credit and Drawing Card to the Store, but also a Paying Section.

By J. Lee Richards with the J. A. Baillargeon Co., Seattle, Wash.

LET us suppose that the floor space at your disposal measures 80 by 120 feet. Light has naturally the first consideration, and in arranging the aisles and the fixtures, the merchant should be sure to have plenty of it. The walls and ceilings must be white, the fixtures and cases stained with mahogany finish, the tables enameled white. Around the pillars should be built a 6 foot square fixture counter, height 31 inches, with sliding glass front doors. This should have a 5-inch base with one shelf, the base and shelf to be used for reserved stock, nicely arranged. Above this counter, build a fixture $2\frac{1}{2}$ feet square, 4 feet high, from the fixture top, which has a mirror surface, and in this fixture on the four sides put in a mirror $3\frac{1}{2}$ by 2 feet wide, with two glass shelves supported by nickel plated brackets. The top of this fixture should be 5 inches wide for displaying vases, bric-a-brac, etc. Eight of these fixtures will be all that will require mirrors. The remainder of the pillar fixtures can be built the same way without mirrors, or to lower the construction cost, set up four standard panelled 3 by 6 feet doors, with five shelves, and a 2 by $2\frac{1}{2}$ inch corner post, which makes a nice fixture, and at very little cost.

Fixtures for cut glass, blown glass, etc., should be 8 feet long, 4 feet wide, counter height, mirror top, with a partition through the center, 3 feet high from the counter, mirrored on each side, with two glass shelves on each side, and with a 5-inch shelf on top to display bric-a-brac. Eight of these fixtures are to be used between the pillars and on each side of the main center aisle. Six tables measuring 6 feet by 40 inches should be constructed for use, crossways, in the same aisle, which should leave a 5 foot aisle on each side.

Between each of these tables, it is advisable to use a 60 inch round table. This, you will see, makes a break between the long tables; and the display of stock, if changed often on the round tables will often cause customers to stop and look at all the tables. All tables should be built sanitary, with no base, but a good substantial shelf 10 inches from the floor, for reserved stock, which must be kept in perfect order at all times, as this plan makes the reserved stock a part of the counter display.

For wall cases use regular counter height, 24 inches wide, with 6 inch base and one shelf. Build 4 feet high from the top of this counter, a case 18 inches deep, with mirrored back, and two glass shelves with sliding glass doors to be used for hollow ware, nickel plated ware, copper goods, etc.

Open stock dinner ware tables should also be built sanitary, 40 inches wide, 10 feet long, counter height, with a shelf 10 inches from the floor, painted with white enamel. From eight to twelve 35 inch round tables will be necessary to show special sets and various displays throughout the department.

Twelve 10 feet mirror-back, glass-shelved, floor show cases will be required for china, silver ware, carving sets, smokers' articles, souvenir goods and travelers' necessities.

On the side wall, build six or eight display rooms, 8 feet deep by 12 feet wide, with a 20 inch shelf, counter high, leaving a 20 inch show space under the counter. Above the counter build three shelves, 12 in., 10 in., and 8 in. wide, respectively, for displaying bric-a-brac, marbles, bronzes, china, lamps, etc.

In the china and lamp rooms, the shelving should

be built according to the quality and style of the goods the merchant will display. For instance, in the English and Vienna china rooms, you will require cabinets under the counter for displaying cups, saucers, plates, etc., which are to be shown only to your exclusive prospective customers.

Trunks should be shown on a 6 inch high base platform, measuring 4 feet by 10 feet. Steamer trunks require a shelving 36 inches deep and 30 inches high. Suit cases need shelves 28 inches high by 15 inches deep, and bags will go on shelves 12 inches high and 15 inches deep. Fitted bags, steamer rugs, and roll-ups, should be placed in show cases. Large wall cases 5 feet high, 20 inches deep with three shelves and sliding doors, should be provided for baskets, dolls and fine toys.

The floor should be laid out with eight side aisles leading from your center aisles.

The accompanying photograph will serve to show how we have fitted up our basement, which is devoted to the best grades of china, glass and house furnishing goods, to be found on the Pacific Coast. The above ideas are no experiment, but are the result of years of experience in using fixtures of this kind.

Regarding the stock to be carried, the writer believes that the basis of the business should be founded

on open stock dinner ware, English bone china, French china, Swedish bone china, and a few high-grade Austrian and Bavarian patterns. There should be a large showing of cut glass, rock crystal, and stein ware, including fancy china, silver ware, flat and hollow ware, sterling silver, English cutlery and carving sets, clocks, hammered brass, nickel plated ware, bronzes, marbles, electroliers and portables, high-grade dolls and toys, and two good lines of enameled, steel and aluminum wares.

So far as the lighting of the basement is concerned, the use of the new Tungsten lamps is advisable. It is an undeniable fact that these lights, properly distributed throughout the department, give several times the volume of illumination on the same consumption of current that is given by the old style electric bulb. Furthermore, by the use of Tungsten lights, we have found that the color, design and finish of the goods is brought into strong relief and the light is more easily distributed over the basement, so that there are no dark corners. We are frank to say that we believe this illumination is the next thing to daylight and is superior to the arc lights and old style electric bulbs, which have so long been in use.

NOTE.—This article and the accompanying illustrations were reprinted by courtesy of The House Furnishing Review.

THE ACTION OF ACID UPON GLASS

Experiments made with flasks of different kinds of lime alkali glass prove that the loss in weight resulting after heating with diluted acids to 100 deg. for six hours was always the same with the same kind of glass, and was entirely independent of the acid or of its chemical composition. Sulphuric, hydrochloric, nitric and acetic acids gave identical results. Only very strong acids had less effect than dilute ones, which again have less action than pure water. Similar results were obtained in working at temperatures of 160 deg. and 190 deg. with pieces of glass tubing enclosed in sealed tubes. The influence of the degree of concentration was, however, more pronounced than in the previous experiments, and was again in inverse ratio to the strength of the acid used. The dissolving actions of the acids is therefore governed by the amount of water contained in them. Bearing in mind that the action of water upon glass consists in the liberation from it of alkali, which again further increases its vulnerability to water, the passive part played by the acid may be readily understood. In the case of glass containing an unusually large amount of alkali, the action of the acid, however, is more pronounced than that of pure water, the decomposition being analogous to that of many natural silicates. Lead glass exhibits the same peculiarities as lime alkali glass, according to the proportion of lead contained in it. The nature of the base in combination with the silica likewise seems to influence the resisting capacity of the glass.

Thus, a zinc lime-soda glass (Jena thermometer glass 16 III) was more attacked by concentrated acid than lime-soda glass of equivalent composition. The action of pure sulphuric acid is less strong than that of boiling water, but at very elevated temperature its vapours produce a more marked effect.

Dry carbonic acid does not affect glass, hence the action of the atmosphere primarily depends on the aqueous vapour contained in it. The liability of a glass to suffer changes by atmospheric influences can therefore be ascertained by estimating colorimetrically the amount of alkali separated on treatment with water. Glass, especially when rich in alkali, is capable of absorbing water, which can only be completely expelled by heating to about 500 deg. C. The water combines chemically, forming hydrates, which represent the intermediate stage in the process of decomposition of the glass by the action of water. An important part played by the alkali spilled off by water seems to consist in its facilitating the formation of such hydrates.

People like to be noticed; there's no getting away from it. When you go into a store to buy anything and two or three of the fellows sing out "good morning" or "good afternoon," you feel just a little more comfortable—just a little more at ease on account of this simple salutation. The habit of greeting pleasantly is a good one for anybody to acquire.



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"Playing at Draughts." One of the Wilkie designs by Clews



One of the famous states plates by Clews

"THE LURE OF THE ANTIQUE"

A book of interest to the amateur and professional collector of Antiques—both China and Furniture

THE present day is a day of antiques. Paradoxical as this seems, there are a host of stubborn facts to stand sponsor for it. We are constantly looking for the old, modeling our life on things gone by, and furnishing our homes with the furniture of our forefathers.

Collecting antiques is a hobby to some and a profession to others. It is profitable to both. The professional collector is always able to obtain high prices for whatever genuine pieces he may have for sale, and the amateur who pursues his collecting as a hobby gets an inestimable amount of satisfaction out of it and swells with pride every time he unearths a "new" antique.

There has recently been issued by the Century Company, New York, a little volume which will do much to further the fad for antiques and stimulate a desire for collecting in the minds of many who are now care free of its thralls. The book bears the title "The Lure of the Antique," and comes from the pen of Walter A. Dyer, a careful writer who speaks with moderation and knowledge.

Besides treating at length on all the early forms of Colonial furniture, which may be called American antiques, the writer has devoted seven chapters to pottery and glass pieces, and it is with these that we have to deal in this review.

In speaking of the large amount of English ware found with characteristic American scenes and decorations, Mr. Dyer says: "Until much less than a century ago there were no potteries of any consequence in this country, and our grandmothers and great-grandmothers used tableware made in England. With an eye on this growing trade with the United States, certain potters of Staffordshire began decorating dishes with American scenes. The idea 'took,' and historical and political subjects followed."

This, of course, clearly accounts for the large number of decorated Staffordshire plates and platters to be found mostly through the New England States. Many of these old plates give us the only idea we have regarding the appearance of the streets and buildings of that time. A good concise account is given in the books of all those master English potters



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Silver luster pitchers and creamers. The one in the middle foreground is a good example of the beautiful "resist" decoration. It is worth about \$15.



Copyright, 1910, by The Century Co.

A salt glaze creamer of the early period. Worth about \$25; larger sizes are worth \$40. Owned by Mr. F. P. Richardson

who had a hand in turning out such wares decorated particularly for American trade. A description of individual and type pieces together with their peculiarities, color, potter's marks, etc., and what, probably, is of far more importance to most collectors of this ware, illustrations and approximate values, are also given.

No book purporting to give a history of antiques would be complete without a chapter on the pottery of Wedgwood, though, perhaps, more is known of this particular ware than any other, due as much to the fact that its extraordinarily distinctiveness assured it a place all over the world as to the fame of the original Josiah Wedgwood, some of whose descendants are still in the pottery business. Mr. Dyer gives the detailed "story of this greatest of English potters," as well as giving a detailed history of Wedgwood wares describing the glazes made famous by this master and

many of the pieces which found their way to this country.

A very valuable chapter is given to lusterware, so beautiful in color, and often so beautiful in form, that the lack of enthusiasm shown for it is difficult to explain. The demand for it is now increasing, however, especially good pieces having brought as much as \$100 each, and Mr. Dyer warns his readers that as it is all comparatively rare in this country the wise collector will not tarry in getting what he can of it.

The chapter on Lowestoft cannot fail in interest to those who remember the high shelves of old corner cupboards where their grandmothers kept this fashionable ware which, after years of dispute as to origin, is now believed, according to Mr. Dyer, to have been made almost altogether in China, and decorated either there or in England from English patterns for the English trade. This also is a comparatively inexpensive ware, rich in early American associations for the collector whose patriotism provides him with a fair proportion of his satisfaction, but Mr. Dyer, comparing present prices with those noted by Mrs. Earle in her "China Collecting in America," published in 1892, finds that values have risen 100 per cent. and a good piece that could be bought for \$10 in 1892 would now bring \$20.

"The Lure of the Antique" must not be taken for more than it really is. It is primarily a book of facts, with a carefully studied and prepared list of value that while not correct to the penny are near enough to give the collector an idea of the value of the goods he may come across and pick up. It contains no appreciation of any particular piece of furniture or object of art nor does it dwell unduly on the greatness or genius of any one maker. It is a book about antiques, for the collector of antiques, be he either amateur or professional.

"The Lure of the Antique" may be obtained from the publishers of POTTERY AND GLASS on receipt of the price, \$1.50, plus postage.

NOTE.—The cuts used to illustrate this review are reproduced by courtesy of The Century Co.

To exaggerate the least bit about the quality of goods is to ride for a fall.



Copyright, 1910, by The Century Co.

A group of copper luster pieces from the Brown collection. The pitcher is an especially good shape; the little creamers are typical. Values \$3 to \$10 each.

PRACTICAL SCIENCE DEPARTMENT

Edited by Prof. Charles F. Binns

A Series of Talks on Colors and Colorants—Part IV.

COLORED GLAZES—Continued

THE most popular and general red glazes are those made from the chrome-tin pink, or crimson. These are, in fact, the only red glazes used in the faience or earthenware industry. In the A. C. S. Transactions, Vol. V., Mr. Carter gives some interesting and valuable information as to his work in England. As a foundation color he used a pink of the following composition:

Tin oxide.....	26 parts
Whiting	24 "
Potassium bichromate....	1 "

This was calcined in the biscuit kiln, which would be about cone 7, but in this connection it may be noted that Purdy contends that a better color is produced in some mixtures by calcination at a lower temperature, say cone A.

The glaze mixture was

Borax	90
Flint	95
China clay.....	30
Whiting	40
Litharge	240
Cornwall stone.....	90
Pink as above.....	29
Chromate of lead.....	6

The whole glaze was fritted at cone .09 and used without further admixture.

The red color thus produced, and indeed any of the reds from the chrome-tin compound, is very easily influenced by reduction. Fired in a reducing atmosphere the color is changed to a bright green and a subsequent firing under oxydizing conditions will revive the red. Mr. Carter remarks upon a curious phenomenon which may be attributed to this fact. His red glaze was at first fritted in small saggers, but a larger supply was needed and recourse was had to a crucible fritt kiln which would deliver a constant stream of fritt. This fritt when cooled was a bright grass green, but when ground and dipped, the ware came out red. In the process of fritting air had evidently been excluded from the mass of material, but this same material when spread thin as a glaze was in complete contact with the atmospheric oxygen. Mr. Carter points out that in order to produce this color in perfection it is necessary to use a glaze which contains alkali, lead and boric acid, but not too large an amount of either. An examination of the glaze mix will confirm this.

Yellow glazes are also made from a prepared color. Iron oxide will give a pale orange, rather like yellow ochre in tone and uranium oxide will give a rich but

crude yellow. This oxide is, however, too costly for general use. The general source of yellows, whether in the glaze or as a pigment, is the compound of antimony and lead known as Naples yellow. This color is made by mixing

Red lead.....	20
Antimony oxide.....	15
Tin oxide.....	3

which mixture is calcined in a cool place in the biscuit kiln. The tin oxide is added to give body to the color, and the tint may be controlled by more or less of this ingredient. An increase in the tin oxide changes the color into a lemon yellow, and a warm tone approaching orange may be obtained by the addition of 3 to 8 parts of iron oxide.

Almost any glaze can be used with this color as the tint is not greatly influenced by the content of the glaze. A yellow glaze such as this is not very pleasing when used alone but it is valuable for mixing with greens and blues. With a copper glaze a brilliant grass green results, and with cobalt blue a sober myrtle green.

The purple brown glaze of manganese is well known in the Rockingham ware, but unless used on a red body the glaze is sober and uninteresting. Manganese is more influenced by the glaze composition than any other colorant except copper. Lead develops the brown tones but potash and soda are favorable to the beautiful wine purples often seen on Japanese vases.

An important consideration in the preparation of colored glazes is the amount of flowing which should be allowed. In some cases, as upon embossed tile, the flowing of the glaze is an advantage. The tile are placed flat for the glaze fire and the glaze settles down into the hollows, leaving only a thin layer upon the higher parts. This accentuates the effect of the modeling by producing deeper tones in the parts which should be in shadow. It is important that these tile should be as nearly level as can be managed, for if one end be lower than the other the glaze will tend to move in that direction and the modeling will not be uniformly shaded. This mobility of the glaze is easily controlled by the alumina content. Less alumina causes the glaze to be more fluid and more, of course, causes a greater amount of viscosity. The glaze with low alumina may be likened to warm molasses and that with high alumina to cold molasses. The change in the alumina must be accompanied by a corresponding change in the silica or the coefficient of the glaze will be altered. For example, the blue glaze A will be more fluid, with .15 Al_2O_3 than the same colored glaze B with .20 Al_2O_3 . The silica in B is

also higher than in A, but the ratio is the same.

A:	PbO	.57	$\left. \begin{array}{c} \\ \\ \\ \end{array} \right\}$	Al_2O_3	$\left. \begin{array}{c} \\ \\ \\ \end{array} \right\}$	SiO_2	1.45
	CaO	.28					
	K ₂ O	.12					
	CoO	.03					

Mixture:

White lead	147
Paris white	28
Spar	67
Cobalt oxide	2.4
Kaolin	8
Flint	40

B	PbO	.57	$\left. \begin{array}{c} \\ \\ \\ \end{array} \right\}$	Al_2O_3	$\left. \begin{array}{c} \\ \\ \\ \end{array} \right\}$	SiO_2	1.60
	CaO	.28					
	K ₂ O	.12					
	CoO	.03					

Mixture:

White lead	147
Paris white	28
Spar	67
Cobalt oxide	2.4
Kaolin	21
Flint	43

It is found, however, that an increase in Kaolin will cause a glaze to become yellower in tone. This is not caused by the additional alumina, but by the small amount of iron which the Kaolin contains. In a strong blue this would scarcely be noticed but it becomes very evident in copper greens.

The alumina may be increased by adding to the spar instead of the clay, but in this case room must be made for the additional potash thus introduced. This is best done by deducting from both lead and lime as in C.

C	PbO	.56	$\left. \begin{array}{c} \\ \\ \\ \end{array} \right\}$	Al_2O_3	$\left. \begin{array}{c} \\ \\ \\ \end{array} \right\}$	SiO_2	1.60
	CaO	.25					
	K ₂ O	.16					
	CoO	.13					

Mixture:

White lead	144
Paris white	25
Spar	89
Cobalt oxide	2.4
Kaolin	10
Flint	34

The smaller amount of flint is accounted for by the additional silica contained in the increase of spar for which allowance must be made.

Glass Without Alkali.

Commenting upon the recent statement of a trade journal that there is no glass free from alkali *Bruhn's Fachblatt* remarks that, notwithstanding this dictum in answer to an inquiry, new and more exacting requirements are continually presented by the lighting, electro-technical, optical and astronomical branches of the industry. The discussion of the question submitted would, therefore, it is remarked, be of general interest,

as variations in the composition of glass are by no means exhausted.

Modern technical literature seems to contain but few references to glass free from alkali. The only instance quoted is that of a Baryta-Boro-silicate glass of the following composition:

25 BaO, 5 ZnO, 4.5 Al₂O₃, 14 B₂O₃, 0.08 Mn₂O₃, 51.22 SiO₂, 0.2 As₂O₃.

Disregarding some minor components, the following mixing compound would result:

Carbonate of Baryta	33	kilos (about 72.5 lbs.)
Oxide of zinc	5	" " 11 "
Oxide of Aluminum	4.5	" " 10 "
Crystallized boric acid	25	" " 55 "
Crystallized quartz sand	52	" " 114.5 "

and as decolorants,

Manganese	about 100 grams
Arsenic	" 250 "

The fusing point of this glass should not lie too high. The total absence of oxide of lead, as well as its being in no respect similar to Crown glass, would indicate its not being intended for optical purposes, but rather for use in various special apparatus. Its properties cannot be deduced from the mere consideration of its composition, but rather (apart from the special value of the complete absence of alkali) from its elevated *softening* point, its resistance to changes of temperature, and the limited thermal after-effects.

The starting point of the experiments for the production of non-alkaline glass was in flint glass, the usual composition of which did not, however, impart sufficient resistance to atmospheric influences; while even a small percentage of alkali always caused the devitrification of lead glasses.

Where alkali is lacking, the quantity of oxide of lead can be considerably increased, so that a glass, consisting only of 64 parts oxide of lead and 36 parts boric acid, did not devitrify within 18 months, while flint glass had become dull. The presence of free alkali in flint and ordinary glass can usually be easily determined by the litmus paper test.

For the above and other reasons quoted in detail, the effort was made, in the manufacture of heavy optical glass, to eliminate alkali. The various components of non-alkaline glass should be, according to the article, as follows:

154 parts Nitrate of lead = 104 parts oxide of lead

24 parts Silicate of lead =

$\left. \begin{array}{l} 8 \text{ " " " " } \\ 16 \text{ " silicic acid.} \end{array} \right\}$

42 parts Crystallized boric

acid = 24 " boric acid.

In regard to electricity there is a remarkable difference between non-alkaline glass and ordinary glass; chiefly due to the absence of alkali. Non-alkaline glass is, moreover, free from the layer of moisture, which so persistently clings to other descriptions; being therefore all the better suited for electro-technical purposes.

In conclusion, further investigation of this point is recommended, for the benefit of the important branches of the industry thereby effected.



"Cairo" chocolate set with rose and wreath decorations.—The J. Pouyat Co. (Only three of the six cups and saucers in the set are shown.)

GATHERED IN GOTHAM

Being an Account of Some of the New Things on the Market, and Where to Get Them

A. GREDELUE, 43 West Fourth Street, New York, has on display some beautiful examples of Baccaret glassware which are exceedingly attractive. The line is very comprehensive, including practically every sort of table glassware and is shown in plain, etched and engraved patterns. His lines also include light rock crystal, some very fine Colonial cuttings and goods used for silver deposit.

The Fostoria Glass Co., 63 West Broadway, New York, are showing a large collection of glass lamps and electroliers. They are displayed in floral and conventional patterns and in other treatments, one of the most popular representing a hunting scene, and in a wide variety of colors. The line is very comprehensive, and considering the moderate prices at which the goods are sold, is sure to appeal to the prospective buyer.

Haviland and Abbott, 29 Barclay Street, New York, are showing some very beautiful samples in their new fall lines. These goods are decorated with a pink flower spray that is exceedingly charming in its delicacy of execution and natural lines. The edges are bordered with gold and the whole effect is most beautiful. Some other examples are shown with decorations in stronger colors, with handles and edges in

fine gold. The line is very attractive, and should meet with approval from the trade in general.

The Art China Import Co., New York, are showing a beautiful display of undecorated white ware, which they term "Palatine Ware." The shapes are exquisitely moulded, being light and graceful, with a simplicity that appeals to a refined taste. The quality is superb. They also show a large selection of decorated ware, decorated with gold borders and incrustations, some of which we illustrate, much of it appearing with the owner's monogram, or with some emblem, such as the name or the flag of the yacht club to which the owner belongs. This fad has become very popular among those to whom fine china appeals, and the above company makes a specialty of this kind of work. Another novelty in their line is a plate bordered with a sheath of silver. These may be obtained in dinner sets, with various borders, to match the general color scheme of the dining room, which is surely carrying the sense of artistic harmony to its furthest conclusion.

J. H. Venon, 43-51 West Fourth Street, New York, has on display his full line of samples for the coming season. These include Martin china, Royal Gustafsborg china, Dresden china and Kosta glass. The

Martin ware is shown in an entirely new shape of dinnerware, with nearly one hundred different decorations, all of which are charming. In the line is also included a large variety of ten-inch dinner plates with rich decorations, that are sure to be a popular feature. The Kosta glass is shown in Rock Crystal designs, as well as many novelties in gold glassware and beautiful new etched patterns. The Dresden china has its usual openwork shapes, but with many very appealing soft tint and old style decorations. All the lines handled by Mr. Venon are exceedingly comprehensive, and are sure to please.

The cut glass electrolier, shown in the frontispiece, is from the line of the Enterprise Cut Glass Co., now represented in New York by G. E. Gaylord at the Hotel Marlborough. It represents their "Rambler Rose" pattern, an intaglio cutting of great beauty, which has had great success among the trade this fall.

The Yellow Rock Pottery Co., Philadelphia, Pa., are showing a most comprehensive and varied line of Old Yellow and Rockingham ware, including practically all shapes and sizes usually put out in this line. They make a specialty of this pottery, bringing out new pieces constantly, one of the latest being a combination cooking and mixing bowl that is sure to be of interest to the trade.

The J. Pouyat Co., 37 Murray Street, New York, are showing a beautiful line of chocolate sets to which they have given the name of the "Cairo." They are of Greco-Egyptian design, and are shown in various styles of ornamentation, the one illustrated having a small rose in natural hues with green wreathes alternating. Many have the characteristic Grecian geometric border in black and gold and green and gold, which gives a very rich effect, and others still appear with gold incrustations. The same general features have been used for their guest chamber sets, which are very artistic and bound to appeal to the seeker of novelty as well as beauty.

Paul Josephs, 55 Park Place, New York City, has on view a very large showing of Colonial ware, manufactured by the Duncan & Miller Glass Co., Washing-

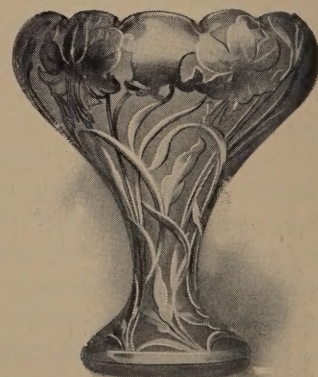
ton, Pa. There have been many extensive additions added to the line lately, which have made it very comprehensive, and it is very appealing in its chaste simplicity and refinement of shapes. Another exclusive feature shown by the same manufacturers is a group of baskets, in 3-4-5-6 and 7-inch sizes, in which the handles are pressed in one piece with the body of the basket. This not only makes the pieces much more durable, and gives a much smoother finish, thus contributing very much to the general appearance of the basket.

A Distinctive and Saleable Novelty.

An article which will prove very acceptable to the retailer to feature in his stock of novelties for the fall and holiday seasons is to be found in the line of silver deposit wares recently introduced by the "Utopian" Silver Deposit and Novelty Co. Already they have proven a great attraction wherever put on sale, and are without doubt, most efficient in creating extra business.

They should not be classed with the ordinary run of deposit ware articles which have only a thin wash of deposit. They are rich, artistic in character, and the deposit is composed entirely of pure silver of a much heavier quality than has been previously introduced. And, furthermore, the quality of china and glass used in the production of these charming objects of art and utility is of the highest stamp. Discriminating buyers and progressive retailers will do well to look into the advantages offered by this line of deposit ware—a ware that will soon be recognized by the trade as a staple worthy of as much consideration as cut glass.

Dishwashing will be one of the principal occupations at the big crockery and glassware warehouse of Prael, Hoge & Co., Thirteenth and Hoyt Streets, Portland, O., for several days as a result of a smoldering fire in the basement on September 28. Thousands of dollars worth of crockery on display on the main floor was blackened by smoke and will have to be gone over with soap and water. Manager R. F. Prael estimates the total damage will not exceed \$5,000.



Silver deposit ware, from the line of the Utopian Silver Deposit and Novelty Co.

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Mrs. Thomas F. Ryan has unusually artistic window glass in her house, No. 858 Fifth Avenue, New York City. "Passers-by," says the *New York Press*, "often have commented on the beauty and the apparently wonderful technique of the window curtains in the windows of the Ryan mansion. Close scrutiny of the windows, however, shows that not only are these curtains of remarkable texture, but that they are a background for a delicate engraving on the glass itself. The panes have been cut by a workman of wonderful skill until they are the exact imitation of delicate lace curtains. The work must have required much time of a skilled artist. It is said to have been done in Europe."

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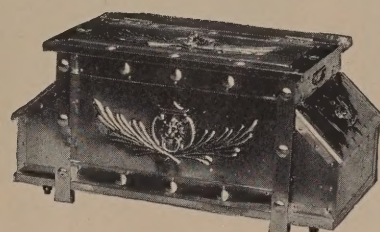
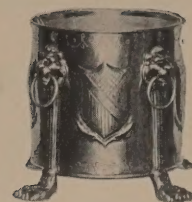
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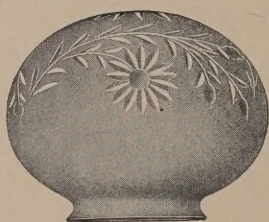
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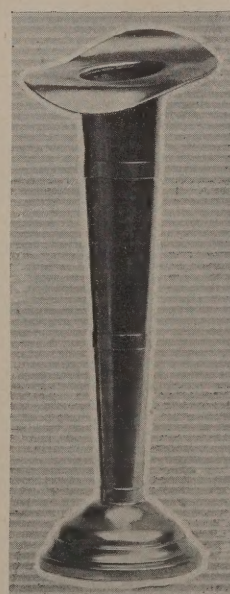
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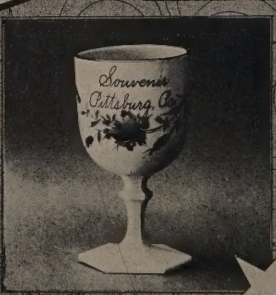
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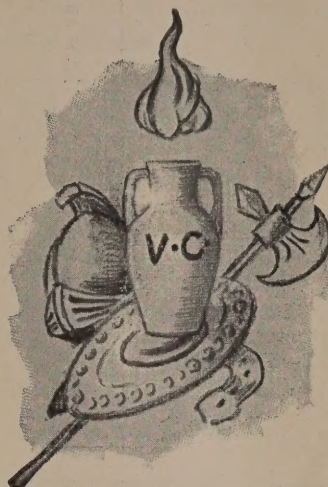
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